mass art
massachusetts college of art

mass art

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MASSART S SPACIOUS (9,000 SQUARE FOOT) AND ENVIRONMENTALLY SAFE PRINTMAKING FACILITY

CREATIVE DEVELOPMENT

Massachusetts College of Art offers baccalaureate and graduate degree programs of high quality and value that are designed to encourage individual creativity and to provide a professional arts education, accompanied by a strong general education in the liberal arts.

introduction

PRESIDENT KATHERINE SLOAN

A TRADITION OF CREATIVE THINKING

Massachusetts College of Art was founded in 1873 by forward thinking legislative and business leaders who believed that broad access to an education in drawing, painting and design would advance the level of workmanship and creative thinking that was crucial to the development of an industrializing society. Since those early days, when the seeds of today's creative economy were planted, MassArt has become one of the premier professional colleges of art and design in the United States–boasting interdisciplinary computer arts technologies and state-of-the-art studio facilities in animation, architecture, ceramics, fashion design, fibers, film/video, glass, graphic design, illustration, industrial design, metals, painting, photography, printmaking, sculpture and the Studio for Interrelated Media.

A college with a longstanding public mission, MassArt was recently designated as the first "special purpose institution" in the Commonwealth of Massachusetts by Governor Mitt Romney. With this new designation MassArt is able to combine the advantage of state support for in-state students with some of the freedom and academic flexibility of a private college. Among the advantages are student charges that are significantly below those of our peers and a recently expanded need-based financial aid policy. "Massachusetts College of Art is a very strong professional college of art and design. It has tremendous resources, incredibly strong faculty, amazing facilities, and very talented students. This new partnership with the state will make MassArt a national center for art and design," says MassArt President Kay Sloan.

DISCOVERY

A college experience is a time of exploration and discovery. At MassArt we are committed to offering our students a vibrant learning and living environment that is conducive to aesthetic and creative development. MassArt has a tradition of small class sizes; students frequently work one-on-one with faculty on independent study projects. Classes are conducted in a critique and lecture format in which student work is carefully discussed by professors and peers. "Our faculty as a whole is remarkable. They are very encouraging and supportive," President Sloan says, and Senior Vice President for Academic Affairs Johanna Branson adds, "they are true mentors–they teach students how to live as artists, how to organize their time, even how to enjoy life along the way." And because all of the MassArt faculty members are professional, working artists, they can also provide students with invaluable links to other artists, to internships, and to future careers.

MassArt's campus encompasses nearly a million square feet of classroom, studio and workshop space, along with two student residence halls that guarantee housing to first time freshmen who meet certain deadline requirements. The recently opened Artists' Residence is specially designed to accommodate the needs of art students complete with studio spaces on every floor, a large exhibition gallery, and rooms equipped with drawing tables instead of traditional desks. The college also recently opened a new dining commons and the renovated Pozen Theater, a multi-functional media and performing arts space. It is a learning environment for the Studio for Interrelated Media which is also available to the entire Boston arts community.

An environment which fosters creative exploration, top-notch facilities, an excellent location in a thriving arts community, and a history of community involvement, all make MassArt a unique place to learn.

EXPANDED RESOURCES

As part of a vital academic community, Massachusetts College of Art offers the intimacy of life in a small college with a focused professional mission along with access to the resources of a larger college or university. MassArt belongs to the Colleges of the Fenway, a group of six colleges that share the immediate area, and to the ProArts Consortium, six Boston colleges of visual and performing arts and architecture. A major benefit of these alliances is that they allow cross-registration for courses at these 10 colleges, as well as at UMass Boston and other state colleges. "Anything not offered here such as foreign languages," says Branson, "is still readily available. Not only can our students take liberal arts beyond what we offer here, they can also take specialized courses at other colleges." These alliances also expand our student activities by creating an intramural sports program, combined orchestra and chorus, shared clubs and shared travel. "I can't think of any other independent college of art and design in the country that can offer this kind of extended academic and vital student life," says President Sloan.

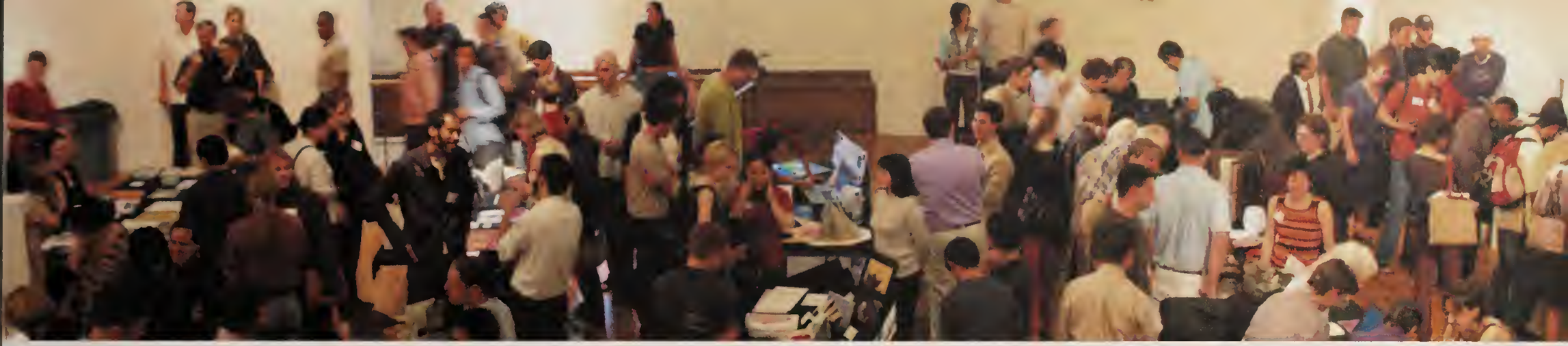
A CULTURAL CENTER

Our location in Boston, on the Avenue of the Arts in the city's Fenway Cultural District is well suited to our goals. "The vast resources of this intensely academic and cultural city are available to our students," notes Branson. Boston is a thriving urban cultural center–home to many museums and art galleries; theaters and performance centers; jazz, contemporary, rock, blues, hip hop and alternative music venues; artists' organizations; major annual artist open studio events; sports venues, famous restaurants, shopping centers, and more. Our neighbors are the Museum of Fine Arts and the Isabella Stewart Gardner Museum, to which MassArt students are admitted free of charge, and many other cultural destinations are a short walk or transit ride away.

BEYOND BOSTON

MassArt students have learning opportunities beyond Boston as well. Through the Mobility Program, they can spend a semester at one of 36 other U.S. or Canadian art colleges. And because of MassArt's growing commitment to a truly global perspective on visual language, each year MassArt students study in foreign countries including China, Cuba, Greece, Holland, Italy, Japan, Scotland, Spain and Vietnam. Courses are offered on campus in Boston that culminate in two-week trips to study art overseas. Students taking a course on Chinese and Japanese Printmaking recently spent two weeks in China and Japan, accompanied by their professors, looking at Chinese art on-site. In another course, students traveled to Italy to examine painting, sculpture and architecture produced during the Golden Age of Venice. "These are real, working trips of image-making, collecting, and looking at art," says President Sloan.

INSTALLATION SHOT OF EARTHLY DELIGHTS EXHIBITION, SPRING 2004
PROFESSIONALLY ORGANIZED EXHIBITIONS ARE PRESENTED IN TWO OF BOSTON'S PREMIER GALLERIES—MASSART'S PAINE AND BAKALAR



PORTFOLIO REVIEWS FOR SENIOR GRAPHIC DESIGNERS ATTRACT MANY DESIGN FIRMS

INTERCONNECTIVITY

Creative exploration challenges students to grow and open their minds to new possibilities. At MassArt we believe that higher education in visual literacy is a key asset to the economy and society. We encourage students to develop their artistic sensibilities so they may critically examine their own work within its global, historical, political, and social contexts. "We're interested in exploring all the ways art and design can be at play in our culture," explains Branson. While studying visual art and design, students can also participate in what Branson calls "art outside the white box," that is, art practiced outside the studio, gallery, or museum. Students become active in various community service programs sponsored by the college. Each year, Art Education students teach in the Saturday Studios program, which provides a range of art classes to local children in grades 4 to 12. The college also sponsors Looking to Learn, an innovative gallery education program that brings local public school children to exhibitions on campus. In Looking to Learn, children don't just look–they have the chance to speak with artists and to try out artistic activities that are related to the exhibits.

The Exhibitions and Visiting Artists Programs fulfill the college's public purpose of providing access to the arts. "At MassArt," President Sloan says, "we know art is not created in a vacuum. Art has a context, and knowing the context helps students to understand it better." The Visiting Artists Program and Adderley Lecture Series bring students into contact with artists from around the world. Visitors present exhibitions of their works, give lectures, conduct classes, and critique students. Some come to MassArt for a few days; others stay for weeks or, as visiting faculty, for up to two years.

MassArt's Exhibitions Program is highly respected in Boston's art scene. The program mounts four to six professional shows each year, with the goal of exhibiting works not usually seen in New England. Well-known figures in contemporary art, including MassArt faculty and alumni, have presented their work in MassArt's exhibition spaces, and many lesser-known young artists have made their premiers here. The Exhibitions Program is committed to presenting a balance of different media; past shows have included painters, designers, photographers, sculptors and performance artists. Each academic year, the college also presents a full line-up of student exhibitions, including the All School Show, a senior student exhibition, and MFA and MSAE thesis exhibitions.

BEYOND MASSART

Boston is one of the nation's leading creative centers and MassArt graduates contribute to the economy by working as professionals in a wide range of area companies, ranging from manufacturers (i.e. Gillette, Reebok, Stride Rite) and retailers (Talbots, Timberland and Priscilla Bridal) to design and advertising firms (Arnold Worldwide, Mullen, and Trinity Communications). Many MassArt alumni become art teachers working in public or private schools or at the university level. Others become professional artists, fine craftsmen, designers, and business owners. The college's Career Services Office assists students with their professional development. MassArt students have access to workshops on resume writing, portfolio development, interviewing techniques, and networking skills, along with an active database of employment, grant, and internship opportunities.

A UNIQUE PLACE TO LEARN

An environment which fosters creative exploration, top-notch facilities, an excellent location in a thriving arts community, and a history of community involvement, all make Massachusetts College of Art a unique place to learn. President Sloan concludes: "Being at the heart of this great city, at the heart of this creative energy, with such a rich mix of students from all different kinds of backgrounds, and with all of the connections that MassArt can provide–this is a great place to study art and design."

MFA THESIS INSTALLATION IN PAINE GALLERY—SOOKYUNG EO, MFA '03

studio foundation =

Developing artists build a "tool chest" of skills and perspectives

PROCESS/CONCEPT

In the Studio Foundation Department, process and concept building share center stage. Explorations tactile and conceptual, idea generation, critical thinking, craftsmanship—this is where developing artists begin building the "tool chest" of skills and perspectives that will drive their later work in the major concentrations and beyond.

EXPLORATION

Students in Studio Foundation cover an exceptional variety of studio techniques and media from numerous traditions and across many technologies. Art History and Critical Studies—our strong academic components—complement the studio courses. In Drawing I and II and Visual Language I and II, taken in the first year, students explore concepts and questions fundamental to current practice in the many disciplines of art and design, develop a formal vocabulary, work across media and with a wide variety of materials, and study historical contexts of the visual arts.

Visual Language I is an innovative course, recently developed by Studio Foundation faculty, in which students explore digital imagery, photography, video, and animation in combination with more traditional "tactile" media. In the second semester of Visual Language, students undertake one or two major projects that encourage them to develop an intense personal investment in their work. This unique experience, usually found only in upper division or graduate courses, enables students to integrate research practices and acquire the means to initiate, develop, and articulate a concept visually.

Drawing I pushes new artists to expand and reconsider definitions and functions of drawing in the 21st century. At the same time this studio course provides a solid experience with fundamental principles that aim to encourage further practice. Drawing II builds on the initial drawing course and offers a wide menu of courses in which students can focus on an aspect of drawing that interests them and in which they can build a body of work.

Form Study investigates the transformation of thought and feeling into form that exists in space. By exploring the formal and conceptual foundations of three-dimensional design, foundation students begin to develop skills for constructions that are the foundations for other forms of three-dimensional expression.

CRITIQUE

Consistent with the program's emphasis on "questions over answers," Studio Foundation faculty introduce the critique process on which much of the college-wide curriculum is based. Students consider contemporary research, problem solving, and criticism, taking their projects from initial inception to design construction to presentation and revision.

GROWTH

First-year students entering Massachusetts College of Art are not accepted into any specific major; instead, they choose a major following the Studio Foundation year. The faculty of the Studio Foundation Department have developed a supportive program to assist students in exploring the various major options at MassArt. At the beginning of their second semester, first-year students opt to attend advanced classes across the entire college, meet with department chairs and other faculty members, and participate in group sessions and discussions of the requirements and opportunities in the various concentrations of the college.

COMMUNITY

The Studio Foundation Department has an active program of visiting artists and exhibitions that brings students into contact with artists and designers of local, national, and international importance. Through field trips and studio, gallery, and museum visits, Studio Foundation students are brought into contact with Boston's vibrant visual arts culture.

ART HISTORY

critical studies =

These courses are designed to foster clear thinking, effective writing, and the development of the informed, flexible minds that make art possible.

CONTEXT

When it comes to creating art, context is key. The Department of Critical Studies is devoted to preparing student artists to understand the cultural, social, and historical contexts from which enduring art springs. The department offers courses in Art History, Social Sciences, Writing, Film Criticism, and Literature; and Natural Sciences and Mathematics.

These courses are designed to foster clear thinking, effective writing, and the development of the informed, flexible minds that make art possible.

BREADTH

All students at Massachusetts College of Art take one-third or more of their classes from among the offerings of the Department of Critical Studies, including required-by-name courses in art history, American history, writing, and literature. Distribution credits are required in all the above areas.

WRITING

The department's Writing Center, accessible either in-person or online, is available to help students with basic skills or specific written projects throughout their college careers. For students who are especially interested in writing, the center sponsors a writers' group and a series of poetry, fiction, and play readings, which are open to all members of the MassArt community.

FACULTY

The Department of Critical Studies has an outstanding and vibrant faculty who make vital contributions to the life of the college. As an example, department Chairman and Professor of Art History John Russell, a prominent expert on Middle Eastern Art, is a prolific author and associate director of excavations at Nineveh, Iraq. Professor Russell was in Iraq in 2003/4, where, as Deputy Senior Advisor to the Iraqi Ministry of Culture, he helped to reconstruct the Iraq Museum. All of the Critical Studies faculty are active scholars, artists, playwrights, poets, historians, authors, and scientists who publish widely and are the recipients of many prestigious grants and awards.

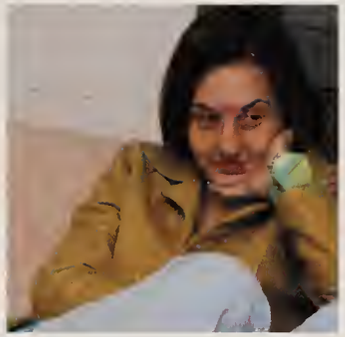
ART HISTORY

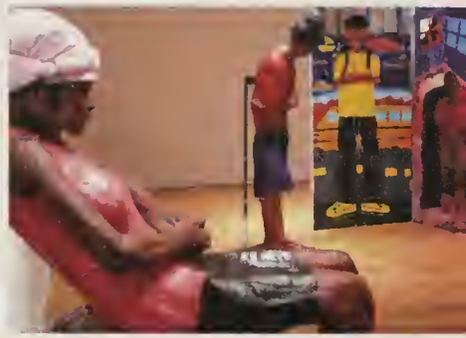
In addition to offering required and elective courses for all MassArt students, the Department of Critical Studies also offers a major in Art History that is distinguished by its large studio component. Here, Art History students are both creators and scholars of art.

Requirements for the Art History major include courses in medieval, Renaissance, classical and non-Western art. Juniors and seniors meet in seminar classes of 12–15 students that provide a uniquely personal academic experience.

Many Art History students take advantage of opportunities to study abroad. Faculty accompany students on trips to England, Italy, New Mexico, and Syria. In addition, Art History students are eligible for internships in galleries and museums. Past students have interned at the Isabella Stewart Gardner Museum, the Museum of Fine Arts, and in many Newbury Street galleries and auction houses.

art education =
ART TEACHER EDUCATION
STUDIO EDUCATION
MUSEUM EDUCATION
COMMUNITY EDUCATION





WORK FROM OOTART, ONE OF THE K-12 PROGRAMS FEATUREO IN THE DEPARTMENT'S ARNHEIM GALLERY

Advanced art education students plan and teach Saturday Studio Classes for children in Grades 4 through 12

VISION

Great teachers and great artists draw on the same skills: creativity, passionate engagement, excellence of craft, the ability to think reflectively and the capacity to assess themselves as their work progresses. Like artists, the best teachers have an intellectual and aesthetic vision. "Both teaching and art-making are challenging. Tenacity and commitment are necessary for success," says Maureen Kelly, chair of the Art Education Department, "and the rewards of engaging in both art-making and teaching are satisfying beyond measure."

ENGAGEMENT

A commitment to preparing skillful, imaginative and socially engaged artist/teachers lies at the heart of all of Massachusetts College of Art's undergraduate teacher preparation programs. Student artists who are inspired to pursue a teaching career can choose from among four possible preparation tracks:

_ An Art Teacher Education track that provides a broad, generalist education in studio work and teaching. Art Teacher concentrators take a variety of electives in 2D, 3D, Design, and other areas of studio interest, as well as a rigorous program of Art Education studio courses and education seminars;

_ A Studio Education track that provides expertise and preparation in a single studio area, along with Art Education studios and seminars;

_ A Community Education track, designed to prepare art educators to work in settings outside the traditional classroom—in hospitals, after-school programs, cultural centers, homeless shelters, and other settings where art-making is needed, but isn't always accessible;

_ A Museum Education track, specializing in art history, museum study, and education—for students who want to work in museums.

PREPARATION

Students in all four tracks take introductory seminars on the teaching of new and traditional media in their sophomore year. At the same time, they begin exploring how students learn through a course in Art and Human Development. A series of courses—Saturday Studios Pre-Practicum I and II and Issues and the Individual Learner—expose students to practical work in the field, as they first observe, then teach classes in MassArt's Saturday Studios Program. This program, which forms the cornerstone of the college's Art Education preparation, allows students to plan and teach Saturday morning art classes for children in grades 4 through 12. "Art Education students are artists themselves, and they bring that experience, along with all they have learned from their pedagogical courses, to their work with children and youth," Kelly says. The Saturday Studios Program draws children from around the region and offers classes in Life Drawing, Portfolio Preparation, Drawing from Observation, and many others.

COMMITMENT

Two of the four Art Education tracks, Art Teacher Education and Studio Education, are nine semesters long, in order to allow students time for a full immersion in both art-making and teacher preparation. In the ninth semester, students in the Art Teacher Education and Studio Education classes complete a Student Teacher placement. Students in Community Education and Museum Education may fulfill all program requirements for the BFA in eight semesters. However, the department strongly recommends that Community and Museum educators also complete a ninth semester so that internships appropriate to their areas of interest are maximized.

All students are required to complete four Art Education Interdisciplinary Portfolio courses demonstrating their competency in art-making during their junior and senior years. Art Education portfolio classes are unique in that students integrate their own art practice with their coursework in critical studies and art education. In the ninth semester, in addition to their internship and teaching placements, students complete a fifth and final portfolio course, a Capstone, and a Curriculum seminar.

EXHIBITION OF WORK FROM STUOENT TEACHING SITES

GRAPHIC DESIG + ILLUS ATION + ANIMATION
communication
design =

Animation courses have a mix of students from a range of disciplines

SOLVING PROBLEMS

Housing the applied arts disciplines of Graphic Design, Illustration, and Animation, the Department of Communication Design teaches students to provide creative responses to the needs of a wide range of clients. "This is an outward form of creativity," says department chair Elizabeth Resnick. "We communicate to the public."

For students who choose a major in Communication Design, the sophomore year is devoted to classes emphasizing the design process and the use of interdisciplinary methods in solving visual communication problems. During the sophomore year, Graphic Design students take shared design classes with students in the Environmental Design Department; students in Illustration and Animation take classes in Drawing Competency and Human Figure and Illustration.

DESIGN

The program in Graphic Design, responding to the changing climate of the profession, has adjusted its curriculum to give all students a working knowledge of both print and "experience" design—the creation of interactive web sites. In their junior year, Graphic Design majors take classes in both print design and in information architecture, the design of data for print and the Web. Seniors continue to explore problems in both of these facets of design, completing extensive projects that encompass print and new media. In the first semester of the senior year, all Graphic Design majors develop a degree project. This project, of the student's own making, can use elements of 2, 3 or 4-D design.

ILLUSTRATION

For Illustration majors, faculty place an emphasis on the ability to draw and paint with excellence along with the development of a strong sense of color. In keeping with recent changes in the illustration field, students in the Illustration program are encouraged to create their own projects—such as writing and illustrating books for children—often via semester-long independent studies in which they work one-on-one with a faculty member.

ANIMATION

The focus in Animation is on experimentation and development of a personal voice. In this program, students study how to make unique use of the animation medium, bringing drawings, paintings, sculptures, and virtual environments to life through motion. Animation students take courses that are shared with the programs in Film/Video and Studio for Interrelated Media (SIM), as well as building a solid foundation in drawing and media skills through Communication Design. Animation courses are open to students from throughout the college, regardless of their major. Most Animation courses have a healthy mix of students from a range of disciplines.

INDEPENDENCE

For all students in Communication Design, the emphasis is on developing a strong foundation in drawing, painting, and the use of time-based media. Classes consist of lecture and critique, and students spend significant amounts of time working independently outside of class. Those who wish can gain further professional experience in their fields by performing internships in independent design studios, corporations, or in nonprofit settings.

ARCHITECTURE + FASHION + INDUSTRIAL
environmental
design =

Each program mirrors the collaborative design process found in professional design environments.

COMPLEXITY

The three disciplines that comprise the department of Environmental Design—Architecture, Fashion Design, and Industrial Design—share a broad professional and interdisciplinary philosophy with a common commitment–creating for people. Faculty prepare students to tackle the complex design problems that arise in everyday life, with a focus on fine materials, proper function, beauty, and ease of maintenance.

Students study the process of design by observation, and learn to draw in an intensive multi-course sequence. In their sophomore year, students attend skill-building courses intended to enhance their design expertise. The program's computer labs give students instant access to the latest in design software in conjunction with their studio work.

Each program mirrors the collaborative design process found in professional design environments. Students work together in shared studios where resources, classrooms, and support facilities are located. This encourages an easy shift between different modes of working, incorporating both traditional and technological tools.

Regardless which major they select, all students in the Environmental Design Department benefit from small class sizes and extensive one-on-one mentoring from faculty. Classes are conducted as a combination of lecture and critique. Visiting designers are invited to meet with students, discuss their work, and engage them in real-world projects.

FORM

In the Architecture program, faculty focus on teaching sensitivity to the needs of people and the environment, and on the translation of that sensitivity into three-dimensional form. Rather than emphasizing any particular style of design, faculty teach students to look at how structures will work for their intended users. Emphasis is placed on the creation of buildings that are structurally sound, as well as aesthetically satisfying.

Students may opt to study Architecture, Exhibit Design, or Furniture Design. In addition, students who wish to focus on interiors can choose the Interior Architecture track, which combines structural study with interior design. Field trips to building sites, seminars on leading design issues, and research on the nature of materials and technologies are intrinsic to the program.

FASHION

Fashion Design students combine in their studies the worlds of fine arts high couture and of commerce, learning to create both one-of-a-kind and ready-to-wear garments. Students in the program are encouraged to explore their individual interests and to develop their own style as they master detailing techniques, design, and pattermaking. Program faculty teach traditional design methods, along with cutting-edge computer design technology. Students are trained to consider issues of marketability, cost, care, and comfort.

In the senior year, each student undertakes a degree project consisting of the creation of a signature line of garments. The degree project draws on independent research, and students are encouraged to explore their individual aesthetic. Some recent projects have included African-inspired millinery, costumes derived from the Sámi culture, and a line of sportswear inspired by the history of aviation.

FUNCTION

In the Industrial Design program, students focus on solving design problems and on redesigning products in ways that positively impact a wide range of people. Students study sketching and rendering, human factors, and manufacturing processes, and build prototypes to test their ideas. Using research, concept drawing, manufacturing analysis, and material exploration, students develop solutions to problems in consumer product design.

In their senior year, students work toward completion of a major degree project. Projects have included a redesigned walker (taking into account the issues and needs of elderly people of limited mobility), an innovative stationary bicycle, exercise and athletic equipment, childrens' toys, furniture, and a school bus.

PAINTING + PRINTMAKING

fine arts 2d =

Small groups of students in adjacent studio areas, sharing ideas and resources.

PASSION

A dedication to personal expression and a passion to create with liquid color and form: these are the hallmarks of Massachusetts College of Art's Fine Arts Two-Dimensional Department. Students in the program's Painting and Printmaking concentrations study traditional two-dimensional media and have the chance to experiment with mixed-media, environmental, and conceptual art forms as well.

DISCIPLINE

In both the Painting and Printmaking concentrations, faculty mentor students, meeting with them individually, encouraging them to develop their own unique sense of direction and aesthetic values. But community is important too—small groups of students work in adjacent studio areas, sharing ideas and resources. In both Painting and Printmaking, discipline is key; students devote nine hours per week to class time and an additional six to twelve hours per week to work in their studios.

CRAFT

In the Painting concentration, drawing skills are considered essential to the development of student work. A specially designed course, "Drawing for Painting," is required of all students. In the sophomore year, all students study techniques essential to painting, from stretching canvas to learning how to represent literal space on a flat ground. In the junior and senior years, students meet together to undertake advanced problems in painting and drawing. This is an apprenticeship program; groups of 15 to 20 students work together in the same studio area, sharing ideas and resources. The apprenticeship structure gives students the time to focus their thought and creative energy on painting.

EXPERIENCE

In the Printmaking program, students learn traditional print techniques augmented with the latest in computer technology and materials. Students work in etching, lithography, silkscreen, and non-toxic photographic processes. The department also supports artistic experimentation within each technical process or in any combination of processes. Past student "experiments" have lead to the creation of artists' books and installations. An active Graduate Program and a Master Print Series give students the chance for collaborative work with visiting artists and exposure to training in Professional Edition Printing. Students have the chance to create new works with visiting artists who are in residence at MassArt—an unparalleled opportunity to observe the creative process in action. Past projects done by visitors have included print installations, silk screen monotypes, and etchings.

OUTREACH

The Printmaking faculty also has a long tradition of bringing art out of the studio and into the community. Each year, they sponsor high school outreach programs and collaborative events with other area art schools.

CERAMICS + FIBERS + GLASS + METALS + SCULPTURE
fine arts 3d =

Students follow a structured program that emphasizes increasing technical mastery and sophistication.

OBJECT LESSONS

Objects capture the imagination. In the Fine Arts Three-Dimensional Department, students devote themselves to the creation of the artistic object in ceramics, fibers, glass, metals, and sculpture. No matter what their media of choice, students in Fine Arts 3D are encouraged to experiment, to push the boundaries of their creativity and of the disciplines in which they work.

FRAMEWORKS

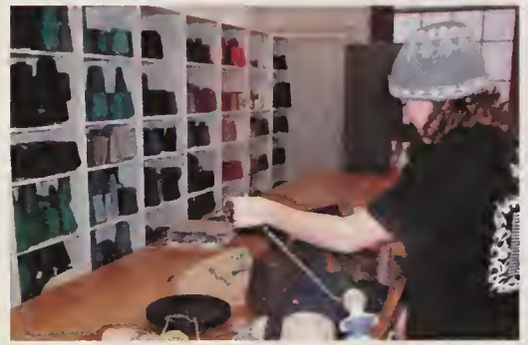
Students in Fine Arts 3D follow a structured program that emphasizes increasing technical mastery and sophistication. Beginning with the study of structure, form-making, idea development, tool handling, and studio safety, students advance to classes and projects that develop and refine their aesthetic vision and build their technical, conceptual and critical skills. In their junior and senior years, they attend seminars and "theme classes" that explore advanced issues common to all three-dimensional arts, such as narrative, functionality in art and design, mixed media, installation, public art, and art as object and image. In each area of concentration—whether in Ceramics, Fibers, Glass, Metals, or Sculpture—they first learn to attain excellence in traditional techniques, then branch out to explore multiple media and advanced conceptual issues. The department facilitates artistic exploration through its state-of-the-art equipment, materials, and facilities, which can accommodate work in welding, fabrication, machine tool processes, blacksmithing, foundry processes, woodworking, hot and cold glassworking, and kiln firing.

COLLABORATION

Beginning in their junior year, students take part in an end-of-semester review process in which their work is evaluated by faculty, visiting artists, and graduate students. By their senior year, students have begun to focus their work so that it reflects personal perspectives and professional execution. The Senior Seminar, a required professional practices course, provides them with the tools they will need in order to survive—and succeed—as working artists once they leave Massachusetts College of Art.

CROSSING DISCIPLINES

All five areas of concentration in the Department of Fine Arts 3D are enriched by studies in the history of object making and by a vibrant program of topical symposia and artist visits. Students gain first-hand knowledge about professional artists working in various 3D media through field trips to area studios, galleries, and museums. The Fine Arts 3D faculty are working artists with close ties to the contemporary art world in Boston and beyond. Both philosophically and practically, Fine Arts 3D strives to reflect the changing world of contemporary art, with its ferment of cross-disciplinary study and practice. Here, sculptors can learn to make furniture; fiber artists can build installations. Whatever the project, passionate engagement in art making is the key.



FILM/VIDEO + PHOTOGRAPHY +
STUDIO FOR INTERRELATED MEDIA

media & performing arts =

Faculty and students work together to apply 21st century technologies to challenging aesthetic problems.

CONCEPT

Media and Performing Arts offers concentrations in Film/Video and Photography. Students may also study in the Studio for Interrelated Media (SIM), in which they learn to use a variety of media (photography, video, film, sculpture, music, and others) to create artworks based on their own individualized concepts.

MOVEMENT

Massachusetts College of Art is one of the few places where students can pursue a curriculum of personal film and digital video making. Students who choose the Film/Video major receive a strong basic training in traditional filmmaking techniques, as well as in new media practices. They study a full film production curriculum, advancing from Super-8 to 16mm sync sound film. Students write scripts, direct, and crew. They also have the chance to produce digital media projects using non-linear editing, motion graphics, and cutting-edge sound design software programs. Faculty encourage students to experiment, to develop and refine a personal aesthetic vision, and to obtain a critical understanding of film and video history. All students in Film/Video have access to film and digital video, sound recording and lighting production equipment, studios, editing rooms, screening rooms, and plenty of workspace.

IMAGE

In the Photography concentration, emphasis is placed on experimentation, self-expression, and the development of a personal vision supported by a thorough understanding of the history of photography and of photo criticism. The Photography program provides students with a strong technical background in their field. Faculty teach techniques of color, digital and alternative printmaking, view camera, fine black and white printing, palladium printing, toning, Polaroid, multiple image-making, and collage. All of these skills are vital to both artistic and commercial photographers.

Photography facilities include 11,000 square feet of digital and analogue work stations, and fully-ventilated darkrooms. The area can also accommodate mural-size prints and nonsilver process. Student photographers can work in either color or monochrome.

NEW DIRECTIONS

Students who choose to study in the Studio for Interrelated Media (SIM) concentration opt for a curriculum that is project- and idea-centered. SIM's goal is to encourage students to develop experimental art forms, new directions, and unusual contexts. As such, it combines the study of many media. In SIM courses, students perform, present and discuss work and learn how to articulate their artistic ideas. The SIM faculty is committed to helping students develop their concepts while gaining proficiency in the media necessary to realize them.

The backbone of the SIM program is the SIM Major Studio Course, in which members of the program meet together, share news, collaborate, and present and critique their work. SIM students also take elective courses that provide studio practice in specific skills: web art and digital distribution, video editing and production, interactive media, dance techniques, composition and improvisation, performance art and spoken word. Sound Art plays a large role in the SIM program. SIM students have access to an electronic sound studio that combines analog and digital recording and editing capabilities.

graduate programs in art education =

TEACHER PREPARATION PROGRAM +
MASTER OF SCIENCE IN ART EDUCATION + RESEARCH PROGRAM +
ARTIST/TEACHER PROGRAM + ART, EDUCATION, AND NEW MEDIA

THESIS EXHIBIT BY ANEEKA CHEEMA

MassArt's graduate teaching programs are both rigorous and flexible, providing high-quality teacher preparation that is geared to the needs of working professionals.

Both art-making and teaching require dedication, perseverance, and a keen sense of personal vision. At Massachusetts College of Art, artists who want to teach—and art teachers seeking further professional development and/or professional licensure—can attend post-baccalaureate and graduate programs that will help them to achieve their career goals. MassArt's graduate teaching programs are also suitable for professionals from a range of disciplines who want to integrate art and education into their work. These programs are both rigorous and flexible, providing high-quality teacher preparation that is geared to the needs of working professionals.

TEACHER PREPARATION PROGRAM (POST-BACCALAUREATE)

The twenty-four credit post-baccalaureate program is ideal for students who have strong undergraduate backgrounds in studio art and who want to advance their careers by applying for initial licensure in art teaching. Post-baccalaurate coursework focuses on study in pedagogy as well as on pre- practicum and practicum (fieldwork) experience. Students in this program take courses in Art and Human Development, the Saturday Studios Pre-Practicum I and II, Issues and the Individual Learner, Concepts and Processes, and Curriculum. Later, they have the opportunity to teach in MassArt's innovative Saturday Studios Program, designing Saturday morning art classes for students in grades 4 through 12. The Saturday Studios Program gives student teachers a unique chance to gain classroom experience before they move on to complete the final piece of their post-baccalaureate program, the student teacher placement.

Coursework for MassArt's Teacher Preparation Program can be completed in either two, three, or more semesters, depending on the needs of the individual student.

MASTER OF SCIENCE IN ART EDUCATION

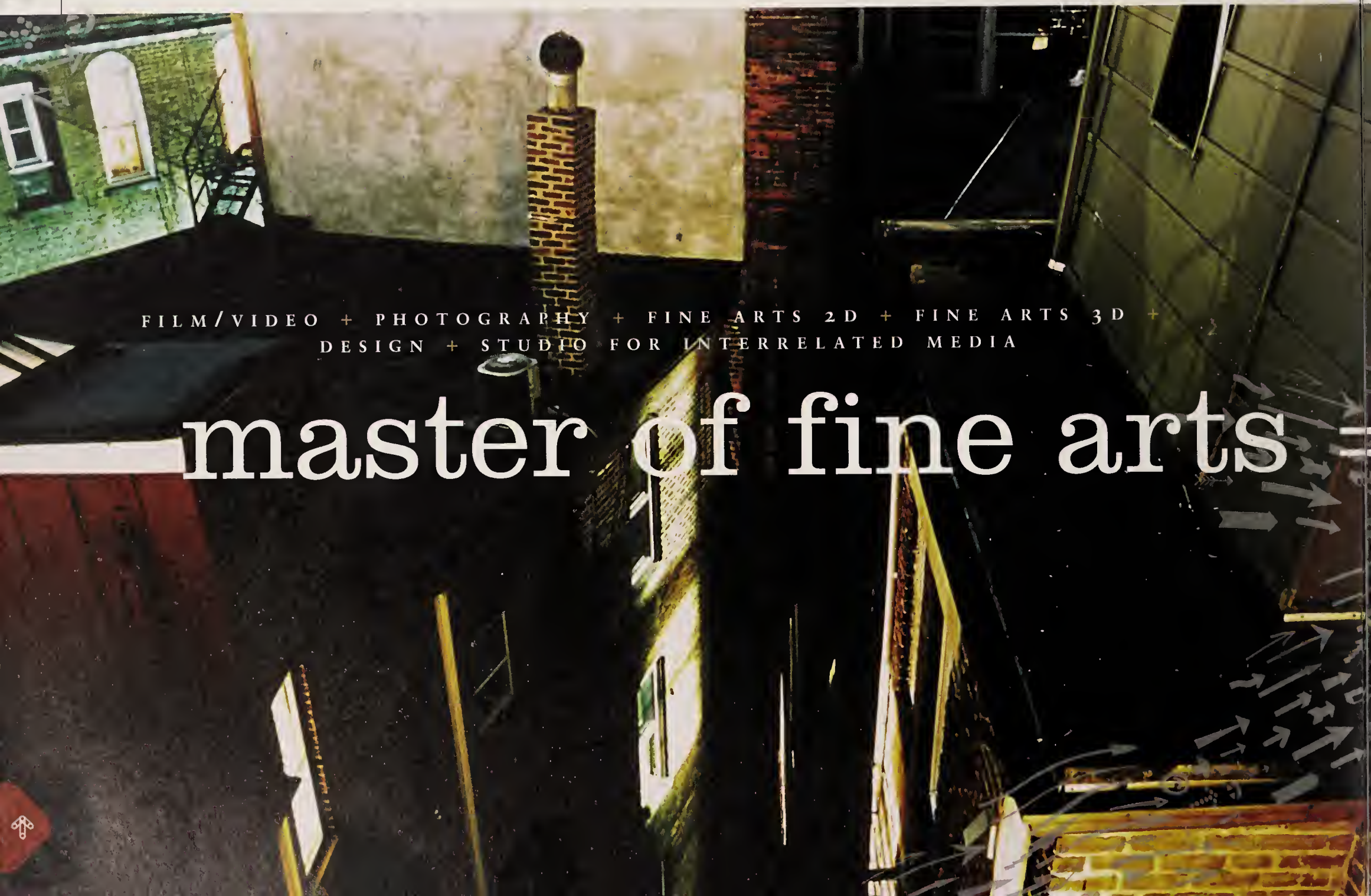
The Master of Science in Art Education (MSAE) is a thirty-six credit program that is also appropriate for art educators who want to apply for professional licensure from the Department of Education. Like all of MassArt's teacher preparation programs, the MSAE offers candidates a unique opportunity to individually create the educational focus that best suits their professional and intellectual needs. Students entering the MSAE programs may choose from among three different focus areas:

- An Artist/Teacher track, in which candidates can articulate a set of artistic goals and develop an accomplished body of studio work leading to an Exhibition Thesis;
- A Research track, in which students develop research questions that lead to an individually-designed research project and a written thesis;
- A New Media track, leading to both written and visual theses, in which students develop and conduct research projects in new media, art, and education.

No matter which focus they choose, all students entering the MSAE take five required departmental courses: History of Art Education, Problems in Aesthetics, Curriculum, Art and Developmental Theory, and Teaching and New Media.

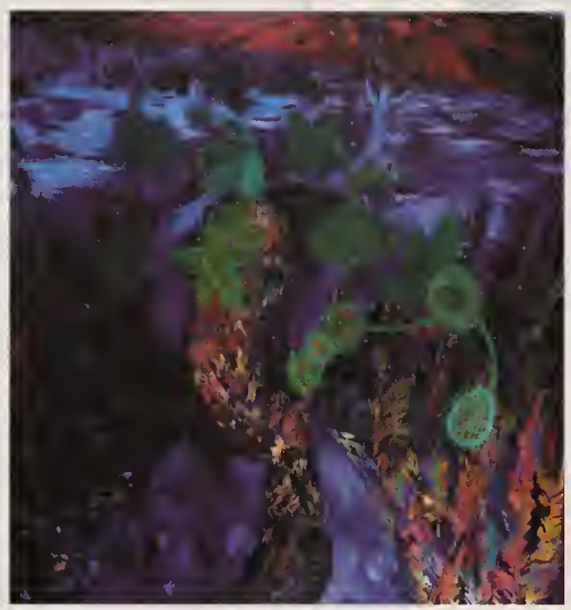
In addition, students in the Artist/Teacher program complete credits in a studio specialization area, a 3-credit field study, and a 3-credit Capstone course. Research students complete an additional twelve credits in coursework or independent study related to their research project, as well as 6 credits of Directed Study leading to the Master's thesis. New Media students take twelve credits of required coursework (Interfaces for Learning Situations, The Virtual Classroom, and History and Philosophy of Mass Media); one 3-credit elective, and a 6-credit Directed Study leading to a thesis.

In all three tracks, students are encouraged to develop their own intellectual and artistic potential while honing their skills as art educators.



FILM/VIDEO + PHOTOGRAPHY + FINE ARTS 2D + FINE ARTS 3D +
DESIGN + STUDIO FOR INTERRELATED MEDIA

master of fine arts



ANNA MOGILEVSKY, MFA '04,
FINE ARTS 20

Graduate students have numerous opportunities to collaborate with fellow artists across departmental and media areas.

First-rate facilities, renowned faculty, an impressive roster of exhibitions, lectures and presentations, and its location in the culturally rich city of Boston—all these have placed Massachusetts College of Art among the nation's top-ranked graduate art programs. Last year, U.S. News and World Report rated Massachusetts College of Art 3rd among graduate art programs in New England. Drawing students from distinguished undergraduate programs in the U.S., as well as from India, Serbia, Korea, Brazil, Germany, Zimbabwe, Russia, and other nations—the Massachusetts College of Art MFA program has become an artistic community that is truly international in scope.

At MassArt, graduate students have numerous opportunities to collaborate with fellow artists across departmental and media areas. In their first semester, all Fine Arts and Media graduate students take two courses, a Graduate Seminar in which students discuss current practices in the visual arts, and a course in Contemporary Art History. Each spring, graduate student thesis exhibitions—group shows presented in the college's professional galleries—are visited by some of Boston's most distinguished art critics and curators.

PROGRAMS

Fine Arts 2D

MassArt's graduate program in Fine Arts 2D, coordinated by Professor Roger Tibbetts, provides a concentrated environment in which painters and printmakers may pursue their work. The creative centerpiece of the program is a weekly critique session in which graduate students present projects and then receive feedback from both faculty and peers. These critique sessions help to sustain a vital, ongoing dialogue about works-in-progress. Visiting artists, who meet with graduate students on a biweekly basis, add to the dialogue by discussing student pieces, visiting student studios, and participating in informal talks.

The graduate program in Fine Arts 2D supports a wide range of two-dimensional practices, including painting, printmaking, mixed-media, conceptually-based, and installation projects.

Fine Arts 3D

In the graduate program in Fine Arts 3D, a community of committed artists works within and across media to create aesthetically compelling objects. Some graduate students pursue traditional work in modeling and casting; others create virtual entities that incorporate kinetic, interactive, or robotic elements. Some Fine Arts 3D graduate students also take advantage of MassArt's unique location by exploring Boston's dynamic arts scene, which has become, in recent years, a center for computer-generated art.

Close collaboration between students and faculty is a key part of the graduate program in Fine Arts 3D. Faculty advisors work with graduate students to help them develop a plan of study that is appropriate to the development of their individual and aesthetic goals. Like other graduate programs at MassArt, Fine Arts 3D is also a vital community in which graduate students meet with visiting artists, collaborate, and share ideas with students working in other media.

Film/Video

The Film/Video graduate program at MassArt is committed to avant-garde film and video art practice. The program's faculty—Ericka Beckman, Mark LaPore, Saul Levine, and Gretchen Skogerson—are all practicing members of Boston's vital avant-garde art community.

The Major Studio of the Film/Video program is a critique-based class that meets on a weekly basis. As in other MassArt graduate programs, visiting artists frequently join the critique, contributing vital new ideas. In addition, each graduate student may identify an outside advisor or mentor who reviews the student's work by appointment six times each semester.

JOE JOHNSON, MFA '04, PHOTOGRAPHY

The Film/Video graduate program has outstanding facilities and resources, including advanced film and video production equipment and non-linear and 16mm film editing. Ample screening rooms, digital sound studios, optical printing, and animation facilities are also available to graduate students. The program's vibrant artistic community is enriched by weekly film screenings and by visiting artists.

Photography

The graduate program in Photography at Massachusetts College of Art offers student photographers a well-equipped, aesthetically sophisticated setting in which to pursue their art. The program's faculty—Barbara Bosworth, Frank Gohlke, Andrea Hoelscher, Laura McPhee, Abelardo Morell, and Nicholas Nixon—are committed to creating a rich and diverse artistic community. The photography program centers on the Major Studio class, a weekly critique in which student pieces are reviewed by the studio advisor and by other students. Photography students can also select an outside advisor or mentor, who may review their work by appointment six times each semester. Visiting artists and critics, who frequently give lectures on campus, also critique graduate student works.

The graduate program in Photography has excellent facilities for analogue work in color and black-and-white, non-silver, and digital processes. The program also has a 20"x 24" Polaroid camera, which is available for use by graduate students.

Studio for Interrelated Media (SIM)

In the Studio for Interrelated Media, artists may work either individually or collaboratively, in a wide range of media and presentation formats. The program's core feature is the SIM Major Studio Course, in which students and faculty meet, present, and critique work, develop collaborative projects, and talk with visiting artists.

SIM graduate students may draw on MassArt's full range of fabrication and technical equipment and facilities in order to realize their ideas. The program is also enriched by MassArt's Boston location, which has become a prominent hub of high technology art. Boston draws many cutting-edge artists, theorists, and educators from around the nation, and the SIM program encourages students to explore the city's many excellent experimental art exhibitions and resources.

The SIM graduate program's coordinator is Denise Marika, an artist who creates site-specific installations that incorporate elements from still and video images and sculpture. Dana Moser, who teaches computer-controlled media, video production, and Internet art, and John Holland, an electronic music composer and sound artist, also belong to the SIM faculty.

Design

Design students take courses within the Dynamic Media Institute, a graduate enterprise committed to the exploration of new media applications within the fields of design and art. In the Dynamic Media Institute, faculty and students use cutting-edge computer technology to create dynamic, interactive, multi-tiered information design.

MFA Design students typically enter this graduate program with at least two years' experience working in a design-related field. They come from a diverse range of aesthetic, technical, and professional backgrounds. Graduate students work both individually and in teams, always maintaining close contact with Design faculty. All students complete the program by presenting a thesis project that addresses a significant development within the design field. Some recent theses have included a case study of dynamic interactive visualization in human brain research; an interactive documentary about a 3-month journey to India; and an interactive desktop application for use in forensic medicine.

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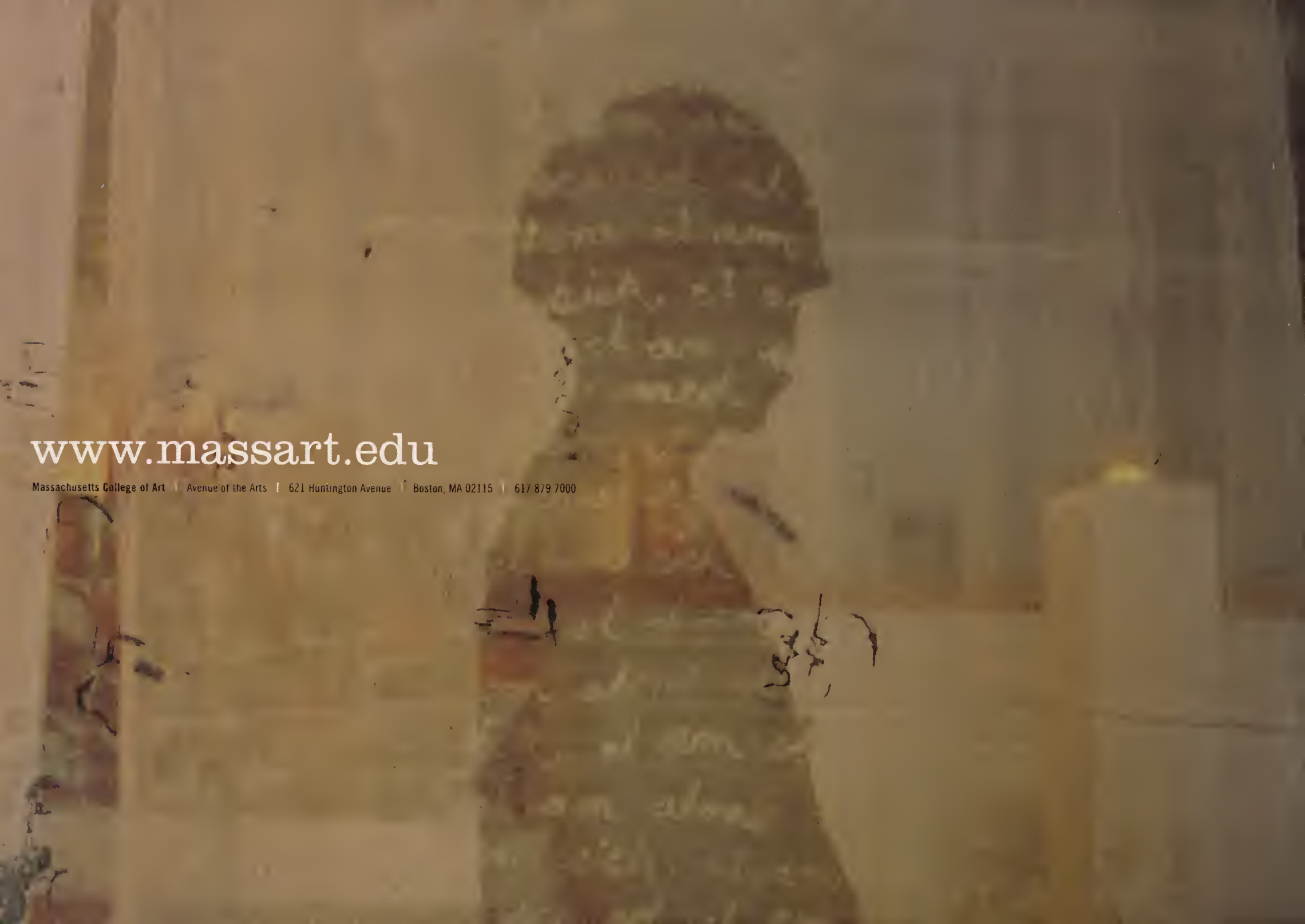

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